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PROBLEMS WITH IMPROVISING FACED BY SAXOPHONE
STUDENTS IN THE FACULTY OF MUSIC UiTM

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Declaration

I, Azzmeer Azzmiruddin Bin Nashuruddin (2012676158), declare that this thesis is my own work and that all sources have been duly acknowledged.

Signature: _____

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CHAPTER 1: INTRODUCTION

BACKGROUND OF THE STUDY

Music is a human best friend because music can fulfill their empty spaces in their daily life. For example, music is always played in a car, public transport, even at shopping complex. Music plays an important role in healthy life. Music can be used as therapy for the sick and disabled. Research findings have found that music therapy is very useful for human life because “music therapy has decreased anxiety levels in many medical settings” (Clark, Isaacks, Wells, Frazier, Eck, Hepworth & Chakravarthy. 2006. p. 247).

Music is recognized as a combination of sounds and comprised of melody, harmony and rhythm. Other than that there is a spontaneous act in music performance which is called ‘improvisation’. Improvisation is a music composition that is created according to the composer’s or performer’s whim. As stated by Tomasseti “when I hear great jazz soloists, I can appreciate that they are making beautiful music-improvised music that transcends the choice of notes and rhythms and communicates with the audience on many levels” (Tomasseti, 2003, p. 17). Other than that “improvisation has been an important part of music performance for thousands of years” (Rummel, 2010, p. 1).

In relation to this study, improvisation among modern performer is preferred. The quality of improvisation depends on the performer’s whim or idea in a spontaneous act while performing. For example, improvisation can be traced to jazz musicians. Jazz musician mostly play in a piece of music scores but the improvisation or solo will be highlighted. The example of scores for jazz musician is ‘Real Book’. Jazz musicians does not just play the melody of the songs written in the scores but, “in their tradition, they go beyond the score, which is often minimal by the standards of western classical music, beyond interpretation of